

# ART 2030



#IDW2022



The Inter-Council Network (ICN) is a coalition of the eight Provincial and Regional Councils for International Cooperation. These independent member-based Councils are committed to global social justice and social change, and represent more than 350 diverse civil society organizations (CSOs) from across Canada. The ICN provides a national forum in which the Councils collaborate for improved effectiveness and identify common priorities for collective action.

International Development Week is a unique Canadian tradition launched in 1991. It is held annually during the first full week of February and celebrates Canadian contribution in creating a more peaceful, inclusive and prosperous world.

#GoForTheGoals

Cover Design By

**Ildiko Nova**

MANITOBA | SHE/HER

Ildiko Nova is a Hungarian born (Romani identified), Canadian freelance multimedia artist. Her artistic background includes various mediums and experiences from acrylic and watercolour painting to digital illustration to bead embroidery. As a community worker and activist, she likes to reflect on the lives of underprivileged people and address societal issues. She likes giving voice to matriarchal attitudes and asks questions about the growing urban settings and its effects on wildlife.



# ABOUT ART2030

ICN's International Development Week project, Art2030, brought together eight artists from various communities across Canada, and engaged them in the production of a zine focused on SDG 10: Reduced Inequalities.

As we engaged them, we asked them these two questions:

- "What inequalities do you see in your communities?"
- "How do you think we will be able to build a world with reduced inequalities?"

We were joined by beadwork artists, photographers, poets, designers, painters, and visual artists, from across intersections, and their creations have inspired us.

And so, through these creations, the zine hopes to inspire, and plant seeds for change in people and communities.

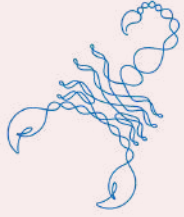
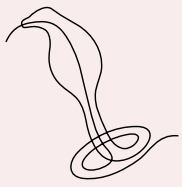
The next few pages will showcase experiences of identity, displacement, and the need for decolonization, intersectional feminism, antiracism, and allyship. But as you flip the pages, we ask you to ask yourselves,

**"What can I do this week, today, in this moment, to change the narrative?"**



Scan the QR code or visit [www.icn-rcc.ca/art2030](http://www.icn-rcc.ca/art2030) to learn more about what our members are doing as they change narratives in local and global communities around the world.





## INEQUALITIES

What would the world look like with reduced inequalities,  
Do you think you could handle it?

It's not just reducing the inequalities between you and I...



This includes our kin;  
The four legged relatives  
Plant relatives

Ancestors that call the seas and lands home  
The relatives with wings, gills and paws



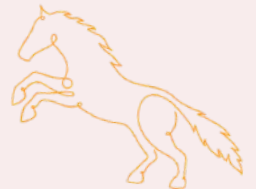
Can you see them and their spirits as your equal?

What would it look like...

If we could hear each other again  
See each other again  
Love each other again



Could you handle it, are you ready?





# Kate Herchak

BRITISH COLUMBIA | SHE/HER

Kate is passionate about decolonizing education and integrating Indigenous knowledge systems and perspectives to create meaningful relationships and change.

She is currently the Manager of Indigenous Governance and Decolonial Practices & Policy at VIDEO. Presently pursuing a Masters of Geography at the University of Victoria, her research is on centering Indigenous youth in traditional knowledge and governance of land and water in Tanzania. She is also the Interim Chair for the Canadian Commission for UNESCO's Youth Advisory.

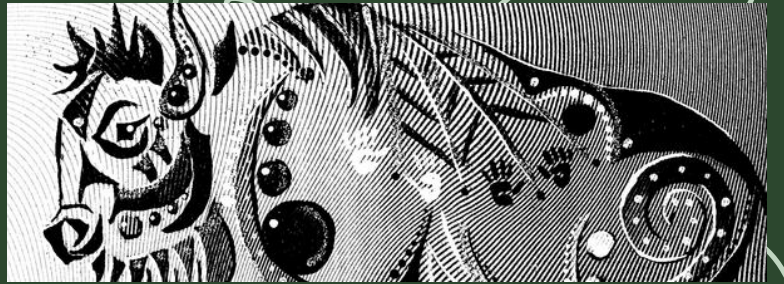


# Mackenzie Brown

ALBERTA | SHE/HER

Mackenzie Brown is a First Nations Cree woman from the Sturgeon Lake Cree Nation, currently residing in Amiskwaciwaskahikan, Edmonton. She is a performer, drummer, tourism entrepreneur, philanthropist, and advocate for at-risk youth in the Edmonton area. Her art has been featured in the Pump House Gallery, the Edson Gallery Museum, the Gray Gallery Grant MacEwan, recognized for the Alberta Indian Arts and Crafts Award of 2017 and featured for the Alberta Business Competition 2017. She was also one of the recipients of the Top 30 Under 30 from the Alberta Corporation for Global Cooperation in 2020.





An elder once told me that to be an ally is to cultivate relatives. We are related to all beings, whether human beings, plant relatives, water beings, crawlers, or animals. When we start to view each other as related, we treat each other differently. Reducing inequalities goes beyond our human connections and into the relationship we have with Mother Earth.

Relationships are about respect and reciprocity. The teaching of the bison is one of respect for all life on Mother Earth. When we respect all living things, no matter how big or small, we achieve a balance that keeps us alive. For millennia, the bison sustained Indigenous communities. Communities, in turn, took care of the herds and ensured they did not get overhunted. Respect is meant to be given and shared with all life.


For me, these teachings relate to reducing inequalities in so many ways. From respecting Mother Earth, ourselves, and others, we can learn from one another and remember that we are stronger together. We are responsible for leaving the world in a better place for our future generations.



# Victoria Daaboul

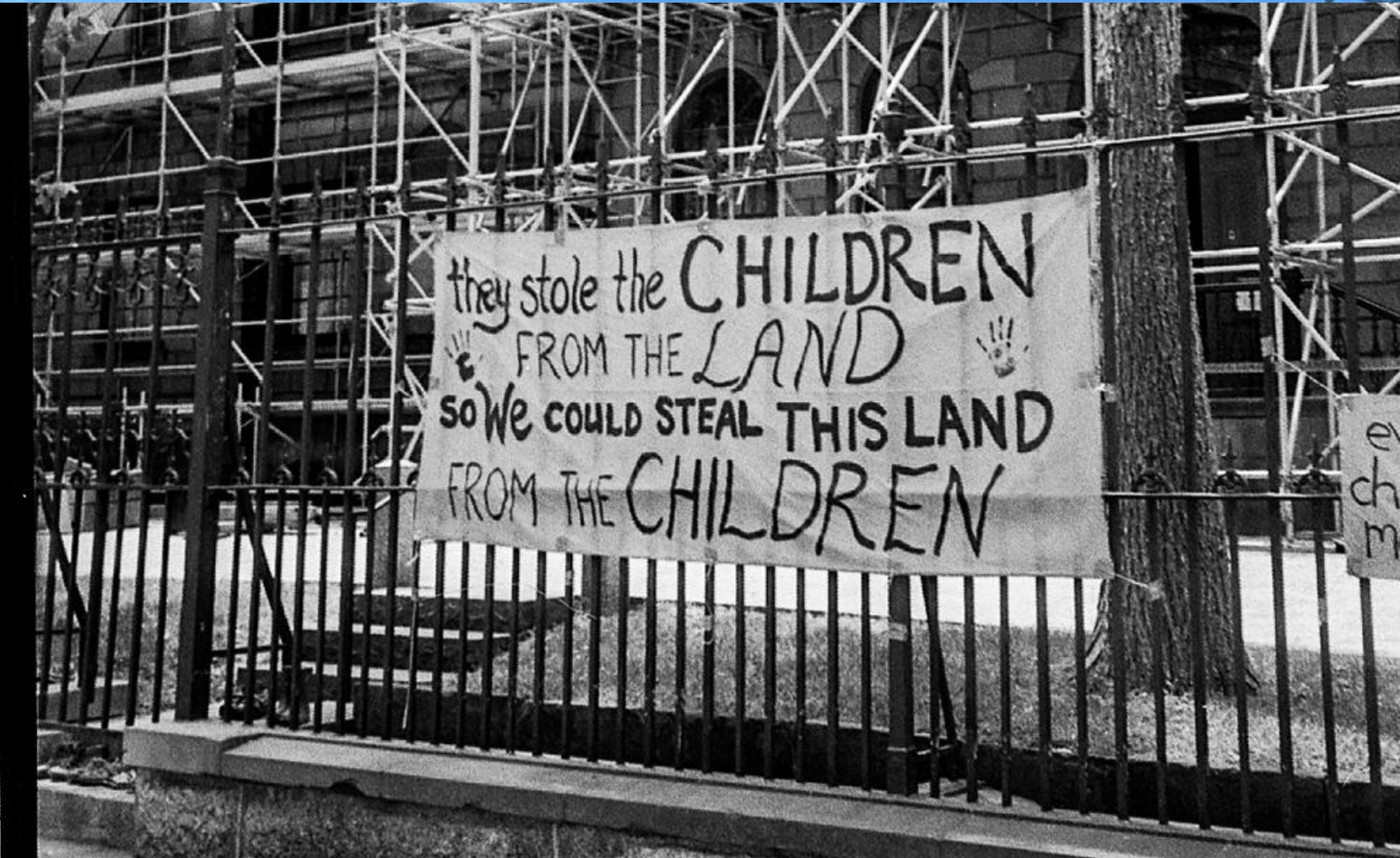
NOVA SOCTIA | SHE/HER

Victoria Daaboul was born in Lebanon in 1988. Her family fled to Canada while she was still an infant, during the civil war in Lebanon, and have remained settled here since. She was raised in Montreal, Quebec until relocating to Halifax in 2012. She became interested in photography at a young age, and has been shooting primarily 35mm film photography for more than half her life.



every  
child  
matters









Emel explores the notion of 'home' through an intuitive process of layering, abstracting and collaging of paint juxtaposed with the marriage of steel, plaster and latex to materialize the autobiographical memory landscape.

The characteristic of hard, rigid steel mixed with the malleability of latex and translucency of paint speaks to the struggles migrant and refugee communities face in the process of identity building and community belonging.

The translation of images from the built archive of the familiar to abstracted material play highlights her experiences with the archaeology of the everyday – the urban, the public, the domestic and of immigration.



Home references the social inequalities as a Balkan Muslim woman through performances of cultural memories and explorations of urban liminal spaces. In relation to diaspora studies, this piece highlights the effects of migration on the occupation of multiple identities that exist in different planes and times.

Emel's exploration of immigration and cultural depletion provides an alternative understanding of the social inequalities immigrant settlers face.

Through architectural reconstructions, and imitations of bodily, visceral practices, Home examines urban contemporary realities and the fractured cultural landscape of vulnerable communities who continue to be disproportionately affected by social injustices and are left behind.

# Emel Tabaku



ONTARIO | SHE/HER

Emel Tabaku is a Toronto-based Albanian Canadian interdisciplinary artist. Her works are deeply engaged with aspects of her Muslim Albanian heritage tying in history and layers of place to unfold memory through abstraction, collaging and layering of paint. Her material practice cannot be separated from the impressive depth of her research as she documents the struggles in shaping Balkan Muslim identities in North America. Her research lies in diasporic communities, analyzing the impacts of migration on identity formation and belonging.



## THE PLAYING FIELD WAS NEVER LEVEL FROM THE START

Old ways of bigotry must depart through dialogue I engage in

## "HI, I'M NATHAN AND I'M 2SPIRIT GENDER QUEER. WHAT ARE YOUR PRONOUNS?"

My story through fire and brimstone, stonewalls and mortar  
Emerge through rainbows and pride flags of 2SLGBTQ

I am welcome at Church, welcome in the classroom

Welcome in the workplace, welcome in media and literature

Welcome in ceremony, the sweat lodge and tradition

But, I remain unwelcome in the family and unwelcome in my own home(s)

B e c a u s e   w h e n   y o u   a c c e p t   m e :

We tell her, him and they (and you too) that you are accepted

## I HEAR YOU, I GOT YOU, WE GOT YOU.

There are spaces for you. And if you feel like there's no spaces for you, we can

# CREATE THE SPACE YOU DESERVE.

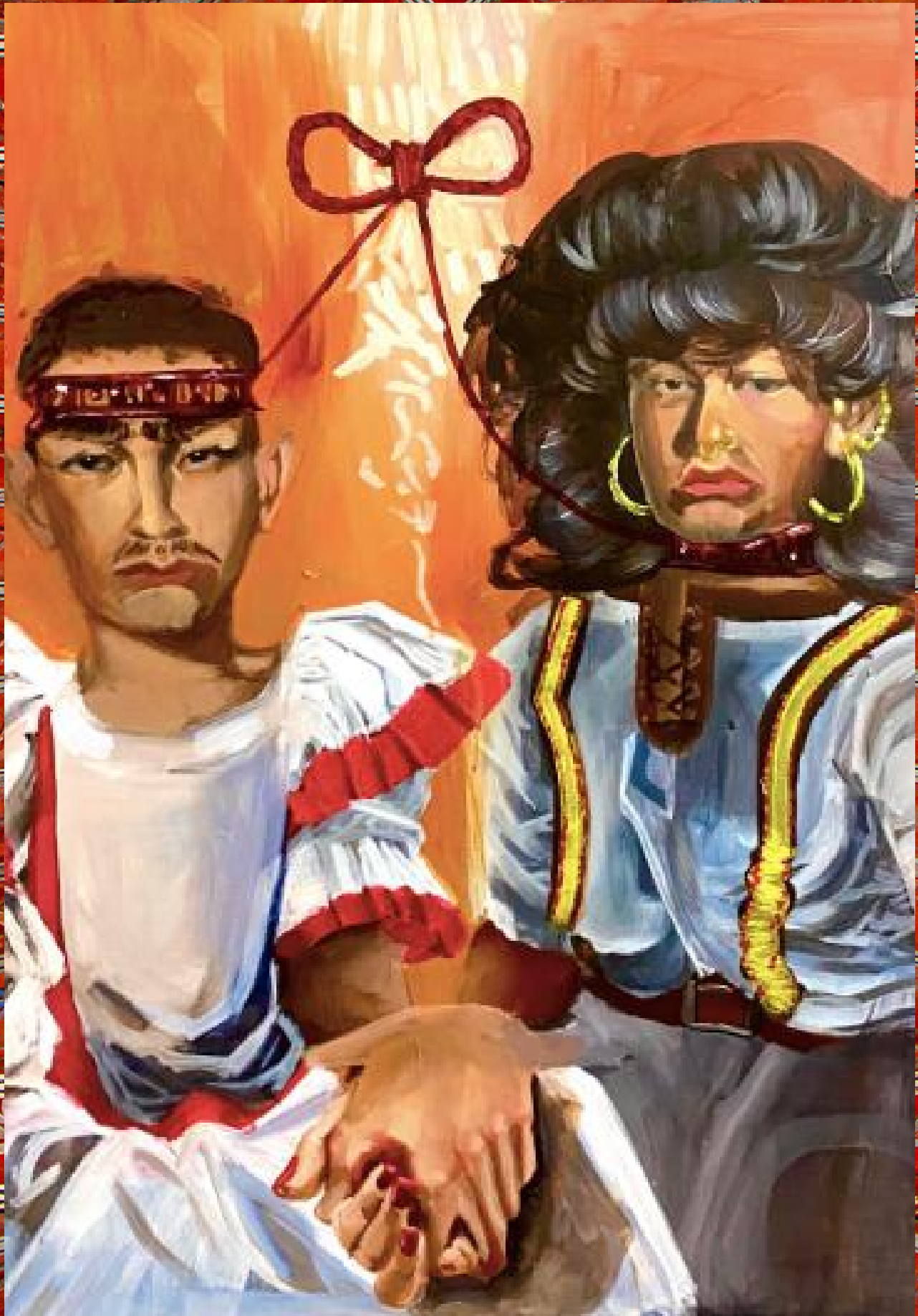


## Nathan Boyer

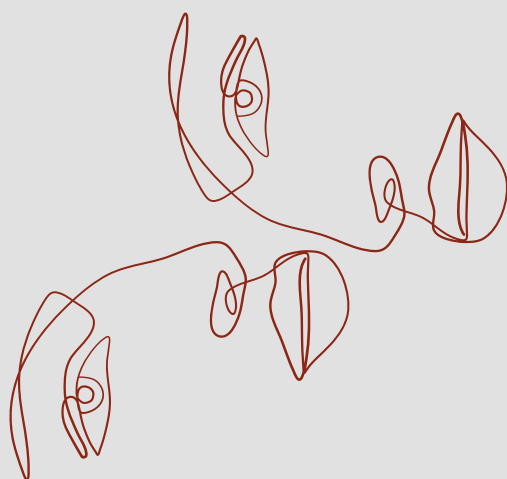
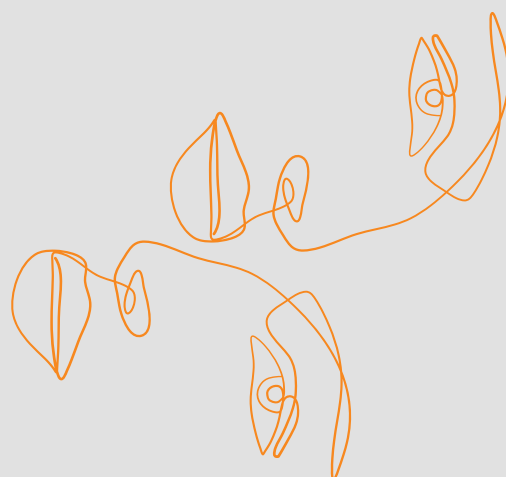
SASKATCHEWAN | HE/THEM

Nathan is Saulteaux Anishnabe from Cote in Treaty 4 territory. They self-identify as 2Spirit and Gender Queer. Creative writing has been an outlet for Nathan's hardship and successes. They are very passionate about poetry, word art, lyrics and writing essays through post-secondary education. Social justice and liberal arts are Nathan's forte and they aspire to be an advocate through the use of their voice and leadership amongst peers and those who cross paths within their lifetime.

# MIKEY Y MIGUEL



“Mikey y Miguel” is a painting reflecting the navigation of gender identity through a cultural lens. The title “Mikey y Miguel” (Mikey and Miguel) begins when immigrants are given “English” names to better themselves in western society. The title relates to the dual identity that was given from birth. The attire pictured on the figures represent traditional El Salvadoran clothing that is worn during summer festivals. Both figures are shown with stern faces showing an unwavering sense of self.



The splice markings on the top of the skull on the left figure, and the complete severing of the head from the body on the right figure. The intent between these markings is to showcase a disconnect between mind and body. Relationships to gender are fluid experiences that are personal explorations of the self. Miguel says, "In this painting I explore this fluidity of my gender, and how I can unify expectations of the gender binary and my expression."



# Miguel Noe Morales Lozano

MANITOBA | THEY/THEM

Miguel Noe Morales Lozano is a first-generation El Salvadoran-Canadian, born and raised in Winnipeg, Manitoba. Morales-Lozano uses their queerness and strong connection to their El Salvadoran heritage to influence their work, creating colourful, emotional paintings. They are currently in their third year of their Bachelor of Fine Arts degree at Emily Carr University of Art + Design, with a focus on visual arts painting.


# Stormy Bradley

YUKON | SHE/THEY

Stormy Bradley is of Tr'ondëk Hwëch'in and Norwegian Ancestry and has completed the foundations of art program at the School of Visual Arts in Dawson City, Yukon. Stormy is a multidisciplinary artist, utilizing materials from the land and blending traditional knowledge to create contemporary works. Through her work she explores themes of identity, intersectional feminism, and decolonization.







**I HOPE THAT IF  
ANYTHING, ESPECIALLY  
WITH THIS SERIES, THAT  
MY AUDIENCE CAN  
EXPERIENCE HEALING.**

“Beading around the bush” is innately political. Beading sacred parts of ourselves brings life into the world. Reclaiming the autonomy of our bodies is an act of resistance. It speaks to a movement of people reclaiming their sexuality. This series was inspired by the lack of intersectionality in mainstream feminism. True anti-racist and intersectional feminism changes our relationship with our bodies so that we too can be given space to a healthy relationship with our sexuality. Prior to colonialism, our roles in society were honored. However, due to the subjugation of colonialism, we have been placed into political and social constructs that perpetually minimize our power. Stormy says, “I hope that if anything, especially with this series, that my audience can experience healing.”





# Jenny Bien-Aimé

## QUEBEC | SHE/HER

Jenny Bien-Aimé is a first-generation Haitian illustrator based in Montreal, Quebec, Canada. A graduate of Dawson College where she studied illustration, her work focuses on exploring the human experience by conveying a dreamlike atmosphere using light, colours, attention to detail, and composition. Her goal is to tell stories that deepen the psychological exploration of the characters found in the story and the construction of a world while maintaining a relaxed environment. She is mainly inspired by nature and the people who make it up.



The piece represents how people in power, inaction and people's inability to get together prevents them from getting out of their mess, while the whole world is getting worse, until it's too late. The situation is worse for the less fortunate represented by the birds living on the tongue whose nests are getting destroyed by the wolf's saliva, while the more fortunate are living away from it and seem in a better place, but evidently everyone is doomed to the same fate. It is presumed that when the *countdown reaches zero*, the wolf closes its mouth.



# ART2030





The Zine is designed with the following elements available under the Creative Common License:

By Adam Jones from Kelowna, BC, Canada - Detail of Traditional Embroidered Garment - Museum in Gjirokastra Castle - Gjirokastra - Albania, CC BY-SA 2.0, <https://commons.wikimedia.org/w/index.php?curid=71221480>

By Annatsach - Own work, CC BY-SA 4.0, <https://commons.wikimedia.org/w/index.php?curid=102146802>

By Paulnasca (original uploader) at English Wikipedia. - Transferred from en.wikipedia to Commons by Groupsixty., CC BY 2.5, <https://commons.wikimedia.org/w/index.php?curid=10983253>

By Mark Heard from Canada - Kazakh embroidery, CC BY 2.0, <https://commons.wikimedia.org/w/index.php?curid=5960268>

By H. Zell - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=26321725>

~~2015~~ ~~2016~~ ~~2017~~ ~~2018~~  
~~2019~~ ~~2020~~ ~~2021~~ 2022  
2023 2024 2025 2026  
2027 2028 2029 2030

The SDG Goals, launched in 2015 with an intention to be achieved by 2030, is both a roadmap for humanity and an urgent call for action. COVID19 has set us back. So, we ask, "What can we do this week, today, in the moment, to change the narrative?"

## WEEKS TO GO FOR AGENDA 2030

## #GOFORTHEGOALS

